



*M. Karłowicz*

# STANISŁAW ANNA OŚWIECIMOWIE

POEMAT SYMFONICZNY NA ORKIESTRĘ  
(Symfonische Dichtung)

UTWORU *MIECZYSLAW KARŁOWICZ*

## MIECZYSLAWA KARŁOWICZA

OP. 12.

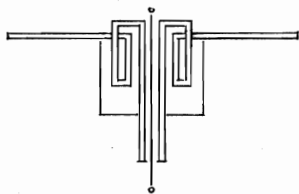
PRZEJRZANY I SPRAWDZONY  
PRZEZ HENRYKA MELCERA

Partytura rb.10.\_netto

Głosy..... rb.12.\_netto

Dublety:

V.I, V.II ..... à kop.\_60 netto  
Viola, Cello, Bas à kop.\_50 netto



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Stimmen Mk.24.\_netto

Dublirstimmen:

V.I V.II ..... à Mk.135 netto  
Viola, Cello, Basso à Mk.110 netto

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"STANISLAW and ANNA OSWIECIM".

THE POLISH SAGA DESCRIBING THE LOVE OF BROTHER  
STANISLAW AND SISTER ANNA IS RATHER UNKNOWN TO  
THE PUBLIC OF FOREIGN COUNTRIES WHY THE COMPOS-  
ER LIKES TO TELL THE STORY IN FEW WORDS.  
STANISLAW BROUGHT UP FAR AWAY FROM THE FAMILY  
HOME DID SEE FOR THE FIRST TIME HIS SISTER ANNA  
AS A GROWN UP BEAUTIFUL GIRL. BOTH DID FALL  
IN LOVE AT THE FIRST GLANCE! BEING AWARE THAT  
THEIR FEELING IS SINFUL THEY FOUGHT WITH IT BUT  
WITHOUT SUCCESS! STANISLAW WENT TO ROME TO  
SUPPLICATE THE POPE FOR A BLESSING OF THIS MAR-  
RIAGE THAT WAS GRANTED. PUT BACK HOME HE  
FOUND HIS BELOVED ON HER DEAD.  
STANISLAW DID NOT LIVE LONG AFTER THIS.  
IN KROSNO, POLAND, THEY BOTH ARE BURIED IN A  
COMMON VAULT IN A CHAPEL OF THE CATHEDRAL AND  
A MONUMENT INSCRIPTION TELLS THE STORY OF THIS  
LOVE WHICH DID NOT UNITE THEM ON EARTH BUT IN  
THE BETTERE WORLD FOR EVER.



*M. Karłowicz*

# STANISŁAW I ANNA OŚWIECIMOWIE

POEMAT SYMFONICZNY NA ORKIESTRĘ

(Symfonische Dichtung)

UTWORU

*Belongs to  
Helwider stark  
P.O. Box 664  
Westaco. Texas, U.S.A.  
Offered with love to  
Mrs. J. E. Nelson  
April, 1958*

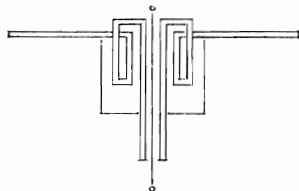
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## Stanisław i Anna Oświecimowie.

Ponieważ podanie o Stanisławie i Annie Oświecimach, nie jest prawdopodobnie znane szerszemu ogółowi, przeto autor pozwala sobie podać je tutaj w kilku słowach.

Stanisław, wychowany zdala od domu rodzicielskiego, zobaczył po raz pierwszy siostrę swą Annę, jako już dorastającą panienkę. Oboje zapłonęli ku sobie gorącą miłością, ale, zdając sobie sprawę z tego grzesznego uczucia, walczyli z niem, lecz nadaremnie.

Wówczas udał się Stanisław do Rzymu, gdzie udało mu się po długich błaganiach, nakłonić Ojca Św. do udzielenia błogosławieństwa na związek z siostrą. Gdy jednak powrócił do domu rodzicielskiego, zastał siostrę na marach.

Stanisław nie długo przeżył siostrę. Kapliczka w Krośnie kryje zwłoki kochającej się pary, która nie zaznała szczęścia na ziemi i którą dopiero śmierć połączyła.

## Stanislas et Anne d'Oswiecim.

L'histoire de Stanislas et Anne d'Oswiecim est peu connue du public. L'auteur prend donc la liberté de la transcrire ici en quelques mots.

Stanislas Oswiecim, élevé loin du toit paternel, vit pour la première fois sa soeur Anne déjà adulte. Dès qu'ils se virent-ils s'aimèrent d'amour. Sachant que c'était un péché mortel, ils combattirent cet amour incestueux, mais tous leurs efforts étaient vains.

Alors Stanislas alla se jeter aux pieds du Saint Père, pour implorer son pardon et sa bénédiction pour un lien légitime. Il y réussit enfin mais revenant avec la permission du Saint Siège, il trouva sa soeur morte.

Il ne lui survécut pas longtemps. Une petite chapelle à Krosno couvre les dépouilles des deux amants malheureux, qui se trouvèrent ainsi unis seulement dans la mort.

## Stanislaw und Anna Oswiecim.

Da die polnische Sage von den Oswiecims dem Publikum unbekannt sein dürfte, so sieht sich der Komponist veranlaßt, sie an dieser Stelle in einigen Worten wiederzugeben.

Stanislaw, der fern vom Elternschlosse aufgewachsen war, sah zum ersten Male seine Schwester Anna als schon beinahe erwachsenes, schönes Mädchen. Sie gewannen sich lieb. Die Sündigkeit dieses Gefühls tief bewußt, versuchten beide mit ihm zum kämpfen. Doch vergebens.

Stanislaw eilte nach Rom und es gelang ihm nach langem Flehen die päpstliche Erlaubnis zur Ehe mit seiner Schwester zu erhalten. Als er nun nach dem Elternhause heimstürmt, hört er die Totenglocke der Schloßkapelle läuten. Anna ist soeben verschieden.

Nicht lange überlebte Stanislaw seine Schwester. Eine verfallene Kapelle in Krosno birgt dies Liebespaar, das kein Glück auf Erden genoß, im Tode für Ewigkeit vereint.



# Stanisław i Anna Oświecimowie.

M. Karłowicz, Op. 12.  
poco slent.

Allegro ben moderato, ma energico.

Flauto I.

Flauti II e III.

Piccolo  
(poi Gr. Flauto IV).

Oboi. I.

Oboi. II. III.

Corno inglese.

Clarinetto in Es.

2 Clarinetti in A.

Clarinetto basso in B.

Fagotti I.

Fagotti II. III.

Contrafagotto.

Corni in F. III. IV.

V. VI.

Trombe in C. I.

Trombe in C. II. III.

2 Tromboni tenori.

Trombone basso  
e Tuba.

3 Timpani.

Grand Cassa e Piatti.

Triangolo  
e Tam-tam.

Arpa I.

Arpa II.

Violini I.

Violini II.

Viole.  
div.

Violoncelli.  
div.

Contrabassi.

Trg.

Allegro ben moderato, ma energico.

poco slent.

pizz.

arco

This page of a musical score contains the following elements:

- Tempo and Page:** The page is numbered 4 and 5, with the tempo marking "a tempo" at the top left.
- Instrumentation:** The score includes parts for multiple string sections (Violins I and II, Violas, Cellos, and Double Basses) and a woodwind section (Flutes, Oboes, and Clarinets).
- Notation and Dynamics:**
  - Crescendo:** Numerous "cresc." markings are used throughout the score to indicate increasing volume.
  - Marcato:** "marc." markings are present in the woodwind and string parts, indicating a more pronounced, accented style.
  - Glissando:** "glissando" markings are used in the woodwind and string parts, indicating a sliding effect.
  - Diminuendo:** "dim." markings are used to indicate a decrease in volume.
  - Other Markings:** "a 2" (second ending), "ff" (fortissimo), and "f marc. cresc." (fortissimo marcato crescendo) are also present.
- Key Signature and Rhythm:** The key signature is D major (two sharps). The time signature is 4/4.
- Page Number:** The page number "4 5" is located at the top left.
- Page-Footer:** The page number "4 5" is located at the bottom center.

accelerando

1a tempo

5

This musical score is for a piano piece, likely a concerto or a large-scale work, given the number of staves and the complexity of the notation. The score is divided into two main sections, both marked "accelerando" and "1a tempo".

The first section (top half) begins with a series of staves, each containing complex rhythmic patterns, including triplets and sixteenth notes. The dynamic markings are "mf molto cresc." and "ff". The section concludes with a series of staves featuring a "gliss." (glissando) and a "ff" dynamic.

The second section (bottom half) also begins with a series of staves, each containing complex rhythmic patterns, including triplets and sixteenth notes. The dynamic markings are "mf molto cresc." and "ff". The section concludes with a series of staves featuring a "gliss." (glissando) and a "ff" dynamic.

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



2 molto rit.

Fl.

Picc.

Ob.

a2

Es-Cl.

A-Cl.

Cl.b.

Fag.

C.Fag.

Cor.

Tr-be.

Tromb.e Tuba

Timp.

Piatti

Trg.

gliss.

Arpa I

gliss.

Arpa II

Viol. I

unis.

Viol. II div.

dim.

Viole

div.

unis.

dim.

Vel.

unis.

Cb.

ff dim.

molto rit.

2

7

a tempo

Fl.

Picc.

Ob.

Cor. ingl.

Es-Cl.

A-Cl.

Cl. b.

Fag.

C. Fag.

Cor.

Tr-be

Tromb.

e Tuba

Timp.

Trg.

a tempo

Viol. I div.

Viol. II div.

Violediv.

Vcl. div.

Cb.

*f* molto dim.

*molto dim.*

*molto dim.*

*molto dim.*

*molto dim.*

*mf*

*mf*

G 4889 W

This musical score page contains measures 1 through 3 of a piece. The orchestration includes Flute (Fl.), Piccolo (Picc.), Grand Flute (Gr. Flauto.), Oboe (Ob.), Cor Anglais (Cor. angl.), E♭ Clarinet (Es-Cl.), A Clarinet (A-Cl.), Clarinet in B♭ (Cl. b.), Bassoon (Fag.), Contrabassoon (C. Fag.), Trombones (a2, Cor., Trg.), Arpa I., and a string section with Violins I & II, Violas, Cellos, and Double Basses. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score features various musical notations including triplets, slurs, and dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *dim.* (diminuendo). The first system covers measures 1-3, and the second system covers measures 4-6. The string section enters in measure 4 with a triplet pattern. The woodwinds and brass have melodic lines in measures 1-3, with some instruments like the Piccolo and Contrabassoon having rests in measure 3.





Fl. I. *p*

Fl. II. *p*

Ob. *p poco a poco cresc.*

Cor. ingl. *p poco a poco cresc.*

A-Cl. *poco a poco cresc.*

Cl. b. *poco a poco cresc.*

Fag. II. III. *p*

C. Fag. *p poco a poco cresc.*

Timp. *pp*

Piatti *pp*

Viol. I

Viol. II

Viola div. *p*

sul ponticello

Vcl. div. *p poco a poco cresc.*

Cb. div. *poco a poco cresc.*

*poco a poco cresc.*

(s. ord.) *p*

5

Fl. *mf sf*

Ob. *mf sf*

Cor. ingl. *mf sf*

Es-Cl. *mf sf*

A-Cl. *mf sf*

Cl. b. *mf sf*

Fag. *mf*

C. Fag. *mf*

Cor. *mf*

Timp. *mp*

Viol. I *mf*

Viol. II *mf*

Viole div. *mf sf*

2 Vcl. Soli *mf sf*

gli altri div. *mf sf*

Cb. div. *mf sf*

5 *mf sf*

I. *mf*

a 2 *mf*

III. *mf*

V. *mf*

in Fis A C

Tutti (s. ord.) *mf*

Tutti (s. ord.) *mf*

(s. ord.) *mf*

*mf espr.*

*mf espr.*

6

Fl. I. *poco slent.*

Ob.

Es-Cl.

A-Cl.

Cl. b. *dim.* *mf dim.* *mp* *I Solo* *mp*

Fag. *p.* *poco a poco dim.* *mf dim.* *mp*

Cor. *dim.* *mp*

Viol. I *poco slent.*

Viol. II *poco a poco dim.* *mf* *mp*

Viole unis. *marc.* *poco a poco dim.* *mp*

2 Vcl. Soli *poco a poco dim.* *mp*

gli altri div. in 4 p. *poco a poco dim.* *mp*

*poco a poco dim.* *mp*

*pizz.* *arco* *mp*

*pizz.* *mp*

Cb. *poco a poco dim.* *mp*

6



Fl. I, II. molto rit. **7** a tempo, ma poco più tranquillo

Ob. I *mp dim.* *Solo* *p espr.*

A-Cl. *p espr.*

Fag. *Solo* *p espr.*

Viol. I molto rit. a tempo, ma poco più tranquillo

Viol. II

Viole div. in 4 p.

2 Soli *p con tutti*

Vcl. div. in 4 *dim.* *p*

Cb. *dim.* *p* *arco*

Fl. I, II. **8**

Ob. I *mp espr.* *poco cresc.* *mp* *dim.*

Fag. *mp*

Cor. I *mp* *Solo* *p espr.* *dim.*

Viol. I

Viol. II

Viole div. in 4 p. *mp* *p* *dim.* *dim.*

Vcl. div. in 4 p. *mp* *p* *dim.* *dim.*

Cb. *mp* *p* *dim.*

G. 4889 W.



*poco slent. a tempo*  
*molto dim. mp*

I. II. Fl. III. *mf* *molto dim.* *mp* *a2* *mp*

I. Ob. II. *mf* *molto dim.* *mp*

Cor. ingl. *mf* *molto dim.* *mp*

Es. Cl. *mp cresc.*

A. Cl. *mp cresc.*

Cl. b. *mp cresc.*

Fag. *molto dim.* *mp cresc.* *mp cresc.*

Cor. *mp cresc.* *mp cresc.* *mf marc.*

Triang. *mp cresc.* *mp*

*poco slent. a tempo*

Viol. I div. in 2 p. *mp cresc.*

Viol. II div. in 2 p. *mp cresc.*

Viole. *mp* *cresc.* *2 Soli* *mf marc.* *gli altri*

Vcl. *molto dim.* *mp* *mf marc.*

Cb. *molto dim.* *mp cresc.* *mf marc.*

G.4889 W.

Fl.

Ob. I.

Cor. ingl.

A-Cl.

Cl. b.

Fag.

Cor.

Tr-be I Solo

senza sord. *mp*

Timp.

C in H

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole div. in 2 p.

Vel. div. in 2 p.

Cb.

unis.

*mp*

*mp marc.*

*a 2*

*3*

*3*

**11**

poco a poco più agitato

mp cresc.

F1.

Ob.

Cor. ingl.

Es-Cl.

A-Cl.

Cl. b.

Fag.

Cor.

Tr-be.

Tromb. e Tuba.

Timp.

Piatti.

con sord.

mf marcato

mf marcato

con sord.

mf

mf

a tempo

**12**

poco a poco più agitato

molto cresc.

Viol I.

Viol II.

Viole.

Vel.

Cb.

molto cresc.

pizz.

molto cresc.

mf

**11**

**12**



**molto agitato**

Fl. III. IV.  
Ob. II. III.  
Cor. ingl.  
Es-Cl.  
A-Cl.  
Cl. b.  
Fag. *ma marcato*  
C-Fag.  
Cor.  
Tr-be.  
Tromb. e Tuba.  
Timp.

*cresc.*  
*cresc.*  
*cresc.*  
*a 2*  
*mf cresc.*  
*mf cresc.*  
*cresc.*  
*cresc.*  
*con sord.*  
*marc.*  
*mf marc. cresc.*

**molto agitato**

Viol I.  
Viol II.  
Viola div. in 4 p.  
Vcl. div. in 3 p.  
Cb.

*mf ma marc.*  
*mf ma marc.*  
*mf ma marc.*

sul ponticello  
sul ponticello  
arco

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cor. ingl. (Cor Anglais)
- Es-Cl. (E♭ Clarinet)
- A-Cl. (A♭ Clarinet)
- Cl. b. (Bass Clarinet)
- Fag. (Bassoon)
- C. Fag. (Contrabassoon)
- Cor. (Horn)
- Tr. be. (Trumpet)
- Timp. (Timpani)
- Triang. (Triangle)
- Arpa I. (Arpa I)
- Arpa II. (Arpa II)
- Viol. I. (Violin I)
- Viol. II. (Violin II)
- Viole. (Viola)
- Vcl. (Violoncello)
- Cb. (Contrabass)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- f* (forte)
- ben marc.* (ben marcato)
- senza sord.* (senza sordina)
- Fis in G* (Fis in G)
- a tempo*

The score is written in a standard musical notation, with staves for each instrument. The page is numbered 10 in the top right corner.



This is a page from a musical score, likely for a symphony or concert band. The instruments listed on the left side of the page are:

- Fl.
- Ob.
- Cor. ingl.
- Es-Cl.
- A-Cl.
- Cl.b.
- Fag.
- Cor.
- Tr-be.
- Tromb.e Tuba.
- Piatti.
- Triang.
- Arpa I.
- Arpa II.
- Viol.I.
- Viol.II.
- Violel. div. b.
- m2p.
- Vcl.div.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings such as *mf*, *cresc.*, and *f*. There are also some handwritten annotations, such as "con sord." and "senza sord.". The page number "11" is visible at the bottom right corner.

poco a poco più agitato

Fl.

Ob.

Cor. ingl.

Es-Cl.

A-Cl.

Cl. b.

Fag.

Cor.

Tr. be. I.

*mp*

*mf*

*mf espr.*

*cresc.*

*mp cresc.*

*mf cresc.*

Viol. I.

Viol. II.

Viole.

Vel. div. in 4 p.

Cb.

*mp*

*mf*

*mp cresc.*

*mf cresc.*

*mf cresc.*

*mf espr.*

8

I. II.

Fl. III.

*mf espr.*

*cresc.*

*cresc.*

*mf espr. cresc.*

*cresc.*

*cresc.*

*mf cresc.*

*mp*

*mf cresc.*

Cor.

Viol. I.

Viol. II.

Viole.

unis.

*mp cresc.*

Vel.

Cb.

G. 4889 W.



[illegible]

G. 4889 W.



Un poco meno agitato.

[illegible]

Un poco meno agitato.

[illegible]

Fl. I. II. *mf*

Fl. III. *mf*

Ob. *mf espr.*

Cor. ingl. *mf*

A-Cl. *mf*

Fag. *mf*

C. Fag. *mf*

Cor. *mf*

Viol. I. *mf molto espr.*

Viol. II. unis. *mf molto espr.*

2 Soli

Viola. *mf*

gli altri div. *mf*

Vcl. div. *mf espr.*

Cb. *mf* unis.

## 19 poco a poco accel.

a 2

Musical score for page 19, featuring piano, violin, and tuba parts. The score is marked "19 poco a poco accel." and "a 2".

The piano part (left) includes dynamics such as *mf*, *f*, and *mf*. The violin part (middle) includes dynamics such as *mf* and *mf espr.*. The tuba part (right) includes dynamics such as *mf* and *mf ben marc.*.

The score is divided into two systems. The first system (top) contains measures 1 through 8. The second system (bottom) contains measures 9 through 16.

The piano part (left) includes a section marked "div. in 2 p." (divided in 2 parts) starting at measure 10.

The violin part (middle) includes a section marked "Tr-be. I. Solo" (Tuba I. Solo) starting at measure 10.

The tuba part (right) includes a section marked "mf ben marc." (moderato bene marcato) starting at measure 10.

The score is marked "poco a poco accel." (poco a poco accelerando) at the beginning of the first system.

Fl.

Ob.

Cor. ingl.

Es-Cl.

A-Cl.

Fag.

C. Fag.

Cor.

Cb. div.

tutti div.

20



This image shows a page of musical notation, likely a score for a piano and orchestra. The notation is arranged in multiple systems, each containing several staves. The top system includes a grand staff (treble and bass clefs) and a separate staff for a woodwind instrument (likely a flute or clarinet). The middle system features a grand staff and a separate staff for a string instrument (likely a violin or viola). The bottom system includes a grand staff and a separate staff for a percussion instrument (likely a cymbal or snare drum). The notation is complex, featuring many notes, rests, and dynamic markings such as "cresc." (crescendo) and "mf" (mezzo-forte). There are also markings for "div." (divisi) and "mf cresc." (mezzo-forte crescendo). The page is numbered "15" in the top left corner.

G. 4889 W.

[illegible]



Ob.

Cor. ing.

Es-Cl.

A-Cl.

Cl. b.

Fag.

C. Fag.

Cor.

Tr. be

Tromb. e Tuba

Viol. I.

Viol. II.

Viola

1 Solo

Vel. gli altri.

Cb. div.

*f* *ff* *sf* *sfz* *p* *molto dim.*

*a 2* *a 3*

*dim.* *molto dim.*

*sul G* *unis.*

22



Fl. I. II. slent. **Molto tranquillo.** 23 24

Es. Cl. *mp espr.*

A. Cl. II *mp* Solo

Cl. b. *mf* Solo

Fag. *mf*

C. Fag. *mf*

Cor. *mf* II. *mp* IV. *mp* chiusi

Timp. *mf* *p* *pp* in Fis, B, H.

Arpa I. *p*

sul G - slent. **Molto tranquillo.**

Viol. sul G. *mf* *mp* div.

Viole *mf* *mp*

Solo Vcl. *mf* *mp*

Cb. unis. *mf* *mp* div.

23 24

Fl. I. II. *mp* 3

Es. Cl. *mp* 3

A. Cl. *dim.* *dim.* 3

Cl. b. *dim.* 3

C. Fag. *dim.* *pp*

Arpa I. *dim.* *pp*

Cb. div. *dim.* *pp*

rit.

Allegro moderato.

Fl. I. II.

Picc.

A-Cl.

Cl. b.

II.

Fag.

III.

C Fag.

Cor.

Tromb.

e Tuba

Timp.

Gr. C.

Allegro moderato.

Viol.

[illegible]

molto rit.

27

a tempo

Fl. I. II. a 2 *f cresc.* *sf*

Fl. III. *f cresc. 3* *sf*

Picc. *sf*

Ob. *f cresc. cresc.* *sf*

Cor ingl. *f cresc.* *sf*

Es-Cl. *f cresc.* *sf*

A-Cl. *f cresc.* *sf*

Cl. b. *f cresc.* *sf*

Fag. *f cresc.* *sf*

C. Fag. *f cresc.* *sf*

Cor. senza sord. *f cresc.* *sf*

Tr-be. *f cresc.* *a 2 con sord.* *sf*

Timp. *f cresc.* *sf*

Gr. C. *cresc.* *sf*

Viol. *sf*

unis. *sf*

unis. *sf*

*molto rit.* *a tempo*

27